



SIR GEORGE WILLIAMS & LOYOLA ALUMNI ASSOCIATIONS EXHIBITION

Cover:

Ernest Lindner
Secluded World

Gift of Mr. and Mrs. Henry Breger

AN EXHIBITION OF WORKS DONATED BY
THE ALUMNI OF SIR GEORGE WILLIAMS
UNIVERSITY AND LOYOLA COLLEGE TO
THE CONCORDIA UNIVERSITY COLLECTION
OF ART.

APRIL 10 - 29, 1980

THE SIR GEORGE WILLIAMS ART GALLERIES, CONCORDIA UNIVERSITY

When you have given to society your knowledge, your industry, your labour and your money, you claim back your payment in enjoyments of the body, the reason and the imagination. If you recover the amount of enjoyments which is needed to establish the equilibrium of all parts of your being, then you are happy, satisfied and well-disposed, as society will be satisfied, happy and well-disposed when it has found its own general and absolute equilibrium.

Charles Baudelaire, Introduction to
The Salon of 1846

The current exhibition celebrates one of the first occasions upon which works from the original Sir George Williams University and Loyola College collections of art have been exhibited together. So this exhibition can be said to truly represent a portion of what is now the Concordia University Collection of Art. The title of this exhibition also indicates that this exhibition has provided an opportunity for the Alumni Associations of the two founding institutions of Concordia University to sponsor an exhibition of works donated to the Collection by the Alumni over the years. As a consequence this group of works is a testimony to both the importance and the benefits to all concerned of the ongoing involvement of an individual in a university beyond the point at which he or she is granted a degree.

The Concordia University Collection of Art has come to be, since its inception in 1962, one of the

largest university collections in Canada. It is of course not simply quantitatively a prominent Collection but very much qualitatively a fine Collection. Proof of this exists in the frequent requests addressed to us to lend individual works to regional and national exhibitions. Very recently, in February of 1980, forty works belonging to the University were on display at the University of Vermont, Robert Hull Fleming Museum in Burlington, Vermont, where they were received by a warm and enthusiastic audience. The size, the variety and the quality of the Collection is due in part to the works that have been donated. University collections of art tend to grow somewhat haphazardly, in different directions under the guidance of different systems, spurred on by very different goals. One thing held in common to all of them however is the essential role played by an enlightened patronage that supports and further contributes to the ongoing health and vitality of a collection of art.

The university on its part must seek to establish and then maintain the standards of its holdings for it seems evident that a collection built upon the quest for quality tends to attract important donations from its community. And all of this is vital given the ultimate goal of a university collection to inform, to educate and to add generally to the quality of life for student, instructor and staff alike. In this context one cannot help but recall again the words of the nineteenth-century French poet and critic, Charles Baudelaire, to the effect that: "You can live three days without

bread - without poetry, never; and those of you who say the contrary are mistaken..."

The exhibition also reflects to some degree the range of the Concordia University Collection and of course that of its patrons. Given a relatively late start in the area of acquiring works of art and fundamental budgetary restrictions it is not surprising that the primary focus has been upon contemporary Canadian art. With judicious purchases and fortuitous gifts the Collection now provides a respectable view of key movements in the modern era, back as far as the last quarter of the nineteenth century in Canada.

Around this core several very interesting areas have developed in terms of the art of the native peoples of the Canadian north, Africa, New Guinea and Meso-America. In these areas enlightened patronage has made possible the formation of substantial study collections that the university on its own could not have hoped to pursue: The university possessed an extremely modest group of small pre-Columbian pieces of pottery and clay statuettes that attracted the attention of a Loyola alumnus two or three years ago. As a result of some fine donations the Collection now has an invaluable study-collection of Meso-American art. Is it coincidental that the Faculty of Fine Arts in 1979-80 offered for the first time a course in meso-American art?

Amongst other things a university collection of art

can serve, as Concordia's surely does, as a pole to which are attracted students present and past, teachers and those who belong to the professional staffs of the university. As a pole it can focus all of our attention above and beyond the separate interests and concerns that have brought us here in the first place. The Concordia Collection of Art is an investment, not only in aesthetic, historical, philosophical and economic terms, but most important of all in human terms.

A much lengthier catalogue would be necessary to list all of the names of those individuals and institutions that have assisted in the birth, adolescence and the maturation of this collection of art. It would not do however to fail to take note of the original and the ongoing involvement of Professor Alfred Pinsky on the one hand and that of a colourful and energetic businessman and devotee of the arts, Dr. Samuel H. Schechter. I must also take this opportunity on behalf of the University to thank all of those Alumni who in the past and who today have contributed to the improvement of the Concordia University Collection of Art.

I should like to express my special gratitude to the Alumni associations of our two campuses for making possible the production of this catalogue; in this context I would like to single out for mention Mr. Matthew Ram and Ms. Joan Robertson of the Sir George Williams campus and Mr. John Collyer of the



Standing Girl
Chupicuaro culture
Anonymous Gift

Loyola Alumni. A final word of thanks to my assistant, Ms. Noreen Corrigan, for her efforts in co-ordinating all of the various elements in this undertaking and to Ms. Laura Pitfield, M.F.A. student in Canadian Art History, for her assistance in researching the catalogue entries.

Donald F. Andrus,
Curator

March 12, 1980

CATALOGUE

1. Françoise André, 1926-
The Guardians, 1926, Oil on paper
Dr. Samuel H. Schecter
2. Françoise André, 1926-
Le Grand Bouclier, 1962, Oil on canvas
Loyola Alumni Association
3. Aba Bayefsky, 1923-
Portrait of Margaret Fairley, 1959, Oil on canvas
Miss Molly Avrith, Mr. and Mrs. Ernest Avrith, Herbert Avrith
4. Jack Beder, 1910-
Street Hockey, 1942, Oil on canvas
Monty Weinerman
5. Léon Bellefleur, 1910-
Laine du Vent, 1961, Gouache
Mrs. Sylvia Ender
6. Léon Bellefleur, 1910-
Du Côté des Cypres, 1963, Ink on paper
Mr. and Mrs. Lionel Rubin
7. Bruno Bobak, 1923-
Nude in Bed, 1967, Pen and brush ink
Mr. and Mrs. Jack Gordon
8. Bruno Bobak, 1923-
The Tired Wrestler, 1964, Oil on canvas
Mel and Stephen Ross



David Milne
Hillside in Bancroft
Gift of the Sir George Williams
Association of Alumni

9. Molly Lamb Bobak, 1922-
The School Yard, 1963, Lithograph
Dr. Doreen Schecter
10. Sam Borenstein, 1908-1969
View of Montreal, 1963, Oil on canvas
Samuel H. Schecter Foundation
11. Sam Borenstein, 1908-1969
Laurier Church, 1943, Oil on canvas
Mr. W. Howard Wert
12. Fritz Brantner, 1896-1969
Lachine, 1939, Mixed media
Sir George Williams Association of Alumni
13. Dennis Burton, 1933-
Margo, - *Garterbelt Series No. 2*, 1965, Conté crayon on paper
Abe and Ryna Pinsky
14. Ghitta Caiserman-Roth, 1923-
Poète et son Ami, 1963, Oil on masonite
Lou, Ben and Jack Schecter
15. A.J. Casson, 1898-
On the Lake Penage Road, 1964, Oil on masonite
Fred, Max, Louis and Jack Weinstein
16. Monique Charbonneau, 1928-
Untitled, 1962, Oil on canvas
Mr. Eli Share
17. Alan Collier, 1911-
MacIntyre Porcupine Mine, n.d., Oil on canvas
Loyola Alumni Association
18. Alex Colville, 1920-
Apple Orchard, Nova Scotia, 1946, Watercolour
Mr. and Mrs. Serge Tenenbaum
19. Edwy Cooke, 1926-
Abandoned Factory, n.d., Ink on paper
Dr. Samuel H. Schecter
20. Edwy Cooke, 1926-
Triptych - New York, 1950-52, Casein on masonite
Mr. and Mrs. Maurice E. Thomas
21. Graham Coughtry, 1931-
Waking Figure, 1961, Oil on canvas
Max and Helen Steinman
22. Salvador Dali, 1904-
Le Chariot, n.d., Lithograph
Dr. George M. Tsoukas
23. Jean Philippe Dallaire, 1916-1965
Les Forceries, 1961, Coloured crayon and ink on paper
Mr. and Mrs. Myron J. Israel
24. Georges DeNiverville, 1928-
Portrait of Rev. F.T. Crapula, 1967, Acrylic on masonite
Lou Ritchie
25. Louis DeNiverville, 1933-
Early One Morning, 1963, Oil on masonite
Samuel H. Schecter Foundation
26. J.G. DeTonnancour, 1917-
Cruciforme, 1963, Oil on masonite
Max and Helen Steinham



Richard Lacroix
La Feuillée
 Gift of Mr. Murray G. Ballantyne

27. J.G. DeTonnancour, 1917-
Nude, 1944, Pencil on paper
 Mr. and Mrs. D. Dennis

28. Albert Dumouchel, 1916-1971
Le Manteau de Froidure, 1963, Relief etching
 Mr. Joseph N. Frank

29. John K. Esler, 1933-
"And the Demolition Expert Said Awake and Follow Me,", 1964,
 Intaglio
 Mr. and Mrs. Abe Schwartz

30. Paterson Ewen, 1925-
Composition No. 2, 1957, Watercolour
 Mr. and Mrs. Murray A. Fainer

31. Ivan Eyre, 1935-
Prophet, 1966, Oil on canvas
 Mr. and Mrs. Maurice Katz

32. Marcelle Ferron, 1924-
Rousserole Effarvate, 1962, Oil on canvas
 Mr. and Mrs. Joseph Schaffer

33. John Fox, 1927-
Etude No. 3, 1965, Pencil on paper
 Messrs. Bernard Trachtenberg and Ben Cytrynbaum

34. John Fox, 1927-
Still Life, 1965, Oil on canvas
 Mr. and Mrs. Michael Greenberg and
 Mr. and Mrs. Melvin Greenberg

35. Carol Fraser, 1933-
The Vineyard, 1963, Oil on canvas
 Mr. and Mrs. Henry Dainow and Mr. and Mrs. Harold Alper

36. Charles Gagnon, 1934-
The Fourth Day, 1963, Oil on canvas
Samuel H. Schecter Foundation

37. Yves Gaucher, 1934-
Il était un Carré, 1965, Acrylic on canvas
Mr. and Mrs. Arnold Steinberg

38. Lise Gervais, 1933-
Boléro, 1963, Oil on canvas
Mr. Samuel Solomon

39. Gerald Gladstone, 1929-
Environment - 4 Views, 1964, Oil on canvas
Dr. and Mrs. Percy Weissman

40. Gerald Gladstone, 1929-
Hanging Form No. 3, 1963, Welded steel sculpture
Mr. and Mrs. Hyman Feldman

41. Allan Glass, 1933-
Drawing No. 7, 1964, Ball point on paper
Mr. Murray Ballantyne

42. James Gordaneer, 1933-
Portent, 1962, Oil on canvas
Mr. and Mrs. Philip Vineberg

43. John Gould, 1929-
The Ancestors, 1963, Oil turpentine wash on paper
Jack Hecht

44. John Gould, 1929-
Woman Sequence, 1944, Silverpoint on paper
Mr. and Mrs. Abe Nozetz

45. Jack Harman, 1927-
Seated Torso, 1964, Welded bronze sculpture
Mr. and Mrs. Joseph Raymer

46. Louis-Philippe Hébert, 1850-1917
Dollard des Ormeaux, 1916, Bronze sculpture
Mr. and Mrs. P.M. Wickham

47. Nancy Herbert, 1921-
Untitled, n.d., Woven textile
Nancy Herbert

48. Tom Hodgson, 1924-
Wild Rose and Midnight Black, 1962, Oil on canvas
Max and Helen Steinman

49. Edward Hughes, 1913-
Steamer Docking at Nanaimo, 1949, Pressed charcoal on
illustration board
Mr. and Mrs. Henry Benson

50. Jack Humphrey, 1901-1967
Forest Waters, 1963, Gouache on paper
Mr. and Mrs. Tommy di Tomasso

51. Otto Jacobi, 1821-1901
Mountain Landscape, 1896, Oil on cardboard
Mr. and Mrs. Michael Rosenthal

52. Anne Kahane, 1924-
Untitled, 1958, Pen and ink on paper
Maurice Gold

53. William Kurelek, 1927-1977
The Olynk's Backyard, 1965, Pencil and watercolour on paper
Libby Harrison and friends

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54. William Kurelek, 1927-1977
Christian Chastity, 1965, Oil on masonite
Mr. and Mrs. Dana Bartholomew

*55. Jean-Paul Lemieux, 1904-
Le Soleil dans Capricorne, 1965, Oil on canvas
Jean-Paul Lemieux

56. Richard Lacroix, 1939-
La Feuillée, 1963, Etching
Murray G. Ballantyne

57. Patrick Landsley, 1926-
Tree in Full Bloom, 1959, Oil on canvas
Samuel H. Schechter Foundation

*58. Hugh LeRoy, 1939-
Push-Pull Cross, 1963, Laminated wood sculpture
Sir George Williams Association of Alumni

59. Stanley Lewis, 1930-
Head, 1950, Stone sculpture
Samuel H. Schechter Foundation

60. Ernest Lindner, 1897-
A Secluded World, 1963, Watercolour
Mr. and Mrs. Henry Breger

61. Arthur Lismer, 1885-1969
Undergrowth, 1960, Ink on paper
Dr. Nathan Heller

62. John C. Little, 1928-
Street in New York, 1950, Oil on canvas board
Mr. and Mrs. Monty Weinerman

63. Jo Manning, 1923-
Grasses II, n.d., Etching
Paul Saxe and Nat W. Gordon

64. Mario Merola, 1931-
Omur, 1964, Acrylic on pine
Mr. and Mrs. Nathan Letovsky

65. David Milne, 1882-1953
Hillside in Bancroft, c., 1952, Watercolour
Sir George Williams Association of Alumni

66. Jean-Paul Mousseau, 1927-
Untitled, 1952, Ink on paper
Gerald Singer

67. Louis Muhlstock, 1904-
Portrait of Rachel, 1931, Oil on canvas
Mr. Henry Green

68. Ernst Neumann, 1907-1955
Untitled, n.d., Oil on canvas
Sam Borenstein

69. Toni Onley, 1928-
London Set No. 13, 1964, Etching
Mr. and Mrs. Claude Robillard

70. Klement Olsansky
The Shy One, n.d., Oil on canvas
Loyola Alumni Association

*71. David Partridge, 1919-
Fractured Configuration, 1963, Sculpture: wood, nails
Mr. Moses Deitcher

72. Alfred Pellan, 1906-
Les Mécaniciennes, 1958, Mixed media
Max and Helen Steinman

73. Robert W. Pilot, 1898-1967
Teteum, North Africa, 1927, Oil on wood panel
Mr. and Mrs. Jack Wiseman

74. Alfred Pinsky, 1921-
Bridge in Saskatoon, 1958, Oil on masonite
Don and Kate Pooley

75. Joseph Plaskett, 1918-
Les Bronzes No. 4, n.d., Oil on canvas
The Marjorie and Gerald Bronfman Foundation

76. William Raphael, 1833-1914
Virginia Beach, Norfolk, n.d., Oil on wood panel
Dr. and Mrs. M.J. Raff

77. Moses Reinblatt, 1917-1979
Early Spring, 1965, Oil on canvas
Mr. and Mrs. Graham Marks and Mr. and Mrs. Melvin Shipman

78. Goodridge Roberts, 1904-1974
Seated Nude, 1958, Oil on masonite
Samuel H. Schecter Foundation

79. William Roberts, 1921-
Flying Horse over Halton County No. 11, 1965, Acrylic on canvas
Sydney, William and Lionel Chechik

80. Robert Roussil, 1925-
Les Trois Mains, 1962, Welded steel and bronze sculpture
Mr. and Mrs. Myron J. Israel

81. Robert Savoie, 1939-
Fête Foraine, 1965, Intaglio
Dr. and Mrs. Bruce Mallen

82. Carl Schaeffer, 1903-
Evening Sun on Raven Lake, Haliburton, 1960, Watercolour
Manuel Shacter, Q.C.

83. Marianna Schmidt, 1918-
Dialogue on the Bridge, 1966, Aquatint etching
Mr. H. Kendall

84. Louise Scott, 1936-
Le Nu Offensé, 1965, Oil on masonite
Mr. and Mrs. H. Barkun

85. Jack Shadbolt, 1909-
Heloise, 1963, Tempera on paper
Mr. Murray G. Ballantyne

86. John Ivor Smith, 1927-
Torso with Hose, n.d., Wood sculpture
Samuel H. Schecter Foundation

87. Gord H. Smith, 1938-
Rising Form, 1964, Welded bronze sculpture
Mr. and Mrs. A. Joseph Berman

88. Gordon A. Smith, 1919-
Orange Square, 1964, Serigraph
Jean Plotkin

89. Philip Surrey, 1910-
Westmount Carnival, 1959, Oil on canvas
Samuel Lapitsky Foundation

90. Marc-Aurèle Suzor-Coté, 1869-1937

Untitled, n.d., Pencil on paper
Salvatore Randaccio

91. Takao Tanabe, 1926-

Disintegration: Mutation No. 5, Night, 1962, Oil on canvas
S. Pomerance and D. Bloom

92. Mashel Teitelbaum, 1921-

Walk with a Poet, 1963, Oil on canvas
Mr. Moses Levitt

93. Harold Town, 1924-

Top Banana, 1956, Single autographic print
Marjorie and Gerald Bronfman

94. Esther Warkov, 1941-

Jefferson Bus Ride, 1968, Oil on canvas
Dr. Percy Weissman

95. Robert Wolfe, 1935-

Déguise pour le Voyage, 1964, Oil on masonite
Sir George Williams Association of Alumni

96. *Chi-wara* - Antelope head-piece used in fertility rites

Bambari, Mali, Africa, Wood
Mr. and Mrs. Alec Dollin

97. *Mother and Child*, Bambari, Mali, Africa, Wood

Samuel H. Schecter Foundation

98. Kiakshuk

Eskimo Wrestling Two Spirits, 1960, Skin stencil on paper
Fred Kaufman

99. *Smiling Head*,

n.d., Vera Cruz, Totonac Culture, Clay
Mr. and Mrs. S. Altman

100. *Cylinder tripod*,

c. 400-800, Classic Maya, Clay
Anonymous

101. *Cylinder tripod*,

c. 400-800, Classic Maya, Clay
Anonymous

102. *Cylinder*,

c. 400-800, Classic Maya, Clay
Anonymous

103. *Bowl*,

c. 400-800, Classic Maya, Clay
Anonymous

104. *Bowl*,

c. 400-800, Classic Maya, Clay
Anonymous

105. *Cylinder*,

c. 400-800, Classic Maya, Clay
Anonymous

106. *Bowl*,

c. 400-800, Classic Maya, Clay
Anonymous

107. *Standing Girl*, c. 600-200 B.C., Chupicuaro culture, Clay

Anonymous

108. *Spouted Tzintzuntzan vessel*, c. 1000-1400, Clay

Anonymous

109. *Michoacan dish*, c. 1200, Clay
Anonymous
110. *Chupicuaro bowl*, c. 600-200 B.C., Clay
Anonymous
111. *Bottle with ellipsoid body*, 1000-1300, Michoacan, Clay
Anonymous
112. *Puebla bottle with spouted handle*, c. 1350, Clay
Anonymous
113. *Tzintzuntzan vessel*, 1000-1400, Clay
Anonymous
114. *Mayan plate*, 600-800, Clay
Anonymous
115. *Bottle with spherical body*, 600-200 B.C., Chupicuaro
culture, Clay
Anonymous
116. *Tzintzuntzan vessel in bottle shape*, 1000-1400, Clay
Anonymous
117. *Spout vessel*, 800-900, Chimu culture, Clay
Dr. Samuel H. Schechter
118. *Double-spouted water jar*, n.d., Nasca culture, Clay
Samuel H. Schechter Foundation
119. *Double-spouted gourd jar*, c. 500, Nasca culture, Terra
cotta
Samuel H. Schechter Foundation
120. *Painted bowl*, n.d., Nasca culture, Terra cotta
Samuel H. Schechter Foundation

121. *Bowl with painted horizontals*, n.d., Nasca culture,
Terra cotta
Samuel H. Schechter Foundation
122. *Bowl with painted man*, n.d., Nasca culture, Terra cotta
Samuel H. Schechter Foundation
122. *Bowl with painted man*, n.d., Nasca culture, Terra cotta
Samuel H. Schechter Foundation
123. *Jar with painted figures*, c. 500, Nasca culture, Clay
Samuel H. Schechter Foundation
124. *Pottery head*, n.d., Nasca culture, Terra cotta
Samuel H. Schechter Foundation
125. *Ancestor figure*, n.d., Middle Sepik River, New Guinea,
Wood
Samuel H. Schechter Foundation
126. *West Coast Indian totem pole*, n.d.
Cedar
Mr. and Mrs. A. Morrow

* These items are not included
in the exhibition.

The Alumni Associations of both Loyola College and Sir George Williams wish to
thank all the donors to the Concordia University Collection of Art. Due to the lack of
space not all the donated works by Alumni are able to be exhibited at this time. It is with
pleasure and particular pride that the Alumni Associations of both founding institutions
present this worthy exhibition.